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# AUTHOR & JOURNALIST

VOLUME 36

NUMBER 11

NELSON ANTRIM CRAWFORD, Editor



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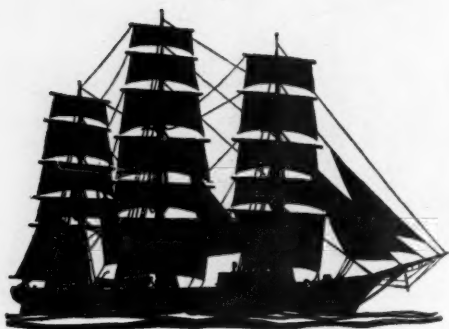
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## Come, gather round

By NELSON ANTRIM CRAWFORD

SEVERAL readers have asked me where I got the title for this column. Full of the spirit of the West (I judge he is a rancher), one man said he'd wager it came from the old song:

Come, gather round me, boys, and I'll tell you  
a tale

All about my troubles on the old Chisholm  
Trail,

Whoopee-ti-yi-yippee-yippee-yay.

That would sound plausible for a magazine published in the West, and certainly any editor or writer could tell you of his troubles if not on the Chisholm Trail, at least on the literary trail. The fact is, however, that Mrs. Crawford, who is a partner in *Author & Journalist* as in all our activities, suggested "Come, Gather Round" as appropriate to the cooperation that should exist among the writing folks that read this magazine.

Speaking of our work together reminds me of the Bartletts, whom many of you knew well but whom unluckily I knew only slightly. They were a splendid writing, editing, and family team. They never subscribed to the erroneous theory that a writer must go it alone.

Another thing the Bartletts had in common with us was their love for cats. Several readers have spoken of the cat on the cover of the October *A&J*, though one commanded me sternly, "Get that cat off your desk—I hate cats." That writer was luckily anonymous, otherwise I'd have him tried by what the British call "a clowder of cats" after the manner of the late William A. S. Douglas's story, "The Cats that Tried O'Bierne."

The cat on the cover is our beloved Huckle, a blue Persian who died of a coronary thrombosis in 1950 at the age of 17½ years. He was a great personality.

The two cats we have now are strays who came to us: Chica, an active grey tabby, and Angus, a sleek black fellow of 16 pounds, whom we named because of his resemblance to a purebred Aberdeen-Angus bull. Angus, who must be six or seven years old, is Chica's guide, mentor, and friend. He is too dignified to care much about hunting, but if Chica loses a mouse she has caught, he retrieves it for her with speed and aplomb.

ASIDE from my fondness for cats, I am writing about them this month especially because National Cat Week is November 4-10. As many of you know, this is a project of the American Feline Society, Inc., the moving spirit in which is Robert L. Kendell, a New York advertising man.

Nobody in history, to my knowledge, has done as much for cats as has Mr. Kendell. A tremendous amount of the material about them that you see in newspapers and magazines was inspired by him. He says of his society: "We are the Salvation Army of the cat world." If you are interested in

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Mr. Kendall and his splendid work for cats, address him at 41 Union Square West, New York 3.

I am convinced that a cat is the best pet a writer can have. The cat does not give us writers any false illusion of superiority—which is something we all must fight against. Most writers recognize this, I believe, for so far as I know only two writers in history have expressed a dislike for cats—Oliver Goldsmith and Hilaire Belloc. The literary critic Taine summed it up by saying: "I have known many men and many cats. The wisdom of the cats is superior."

**W**HILE I am writing this in Boulder, Colo., the offices of *Author & Journalist* are shortly to be moved to Topeka, Kan. Topeka is home, and it is a publishing center. There the magazine will continue to reflect the generous spirit of the West, for Topeka essentially is a Western town. At the same time, the publication will gain certain assets without losing its old vigor. Write to me there at the National Bank of Topeka Building.

This, by the way, is the thirty-fifth successful year for *Author & Journalist*. It was founded in 1916 by Willard E. Hawkins, newspaperman and writer of fiction. I knew it and esteemed it highly for years before I became its editor. Let's all join together to make it even more important than in the past. I am never going to lose sight of the fact—and I hope you won't—that it is *your* magazine.

**P**ROBABLY you can guess, without my telling you, that I once was a teacher. The only exception I know who retains none of the earmarks of the profession is Jesse Stuart, the novelist. Jesse is Kentucky-born, six feet tall, and weighs well over 200. I think he could lick his weight in wildcats with a feather duster. He ran his schools on the basis of "lickin' and larnin'" and did a good job with both. Some of his former students have had brilliant careers. I didn't know him when he taught, but certainly now he is anything but the typical teacher.

I am a different sort. Every now and then I get pedagogical, as evidently I did in the October magazine when I was talking about accuracy. Just as sure as I do, I have a fall. I let a line get repeated in the very midst of my remarks, in spite of my long editorial training always to look at the line above and the line below in reading proof. Well, there it was—and is—a lesson for teacher in accuracy.

For I still am a stickler for accuracy. Not necessarily, though, for grammatical precision. In fact, I rather admire the youngster who asked his mother, "What did you bring that book I don't want to be read to out of up here for?"

#### A&J'S NEW ADDRESS

Beginning with this issue, the offices of *Author & Journalist* will be moved from Boulder, Colorado, to 1313 National Bank of Topeka Building, Topeka, Kansas. All correspondence should be directed to the latter address. Anything sent to Boulder will be forwarded, but time will be saved by using the new address.

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## What readers say

### Those September Girls

Beautiful setup of my article in September, but there is one error. The caption, "Lloyds of London Insured Her a Unique Policy," is under the picture of June Carter. Evelyn West, the gal next to Cleopatra at the bottom of page 9, is the one on whom the policy was issued.

CHARLES SALAK

Los Angeles, Calif.

To my notion, the picture on the September issue and also the three pictures occupying three-fourths of page 9 are just a waste of valuable space.

LESLIE E. DUNKIN

South Bend, Ind.

Compliments on the article, "The Men's Magazines." I especially enjoyed the brief sketch of Miss West.

PAT VENTO

Pittsburgh, Pa.

How do you figure that glamour girl pix help any writer in his alleged work? If *A&J* is turning into a picture book as a newsstand eye-catcher, count me out. Powers models indeed! The Bartletts will rise to haunt you!

ALTA B. DUNN

Midland, Mich.

We of the Burlesque School of Dramatic Art are in titters. . .

FRANK CUNNINGHAM

### On the Dream Beam

Many, many thanks to William Campbell Gault for his rousing "Don't Forget the Dream" in the September issue. It inspired me back on to my "dream beam" and I expect to stay there.

LORAINE EDLIN

Hollywood, Calif.

### Enjoys Beginners' Letters

Many of us are located in the small villages of the nation so that yours and similar magazines are the only touch we have with other knuckleheads. Personally I get more enjoyment, and a shot of encouragement, out of a letter from some other "would be and still struggling" beginner than I do out of some of the learned discourses that illuminate the pages of the writers' magazines. How about publishing more letters?

STERLING LAING

Burton, Kan.

### She Practiced Her Preaching

The November issue of *McCall's* will carry a "one-shot" entitled "Wait Out the Night," which I wrote this spring. If anyone should ask whether I practiced what I preach—meaning in this instance whether I graphed my own story—the answer is, Yes, I did.

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# I Sold My First Novel . . . BUT FAST

Here is an outstanding example of the results of energy, persistence, and taking advantage of the breaks

By RACHAEL ANN FISH

ONE DAY, penciled on the margin of a yellow rejection slip from the editor of a leading love-pulp magazine were these words:

"You have a flair for characterization. Why don't you try a novel?"

Only those who are attempting to grasp at the first step on the ladder leading up, will understand how much a few personal words scribbled on a rejection slip mean.

Why shouldn't I try a novel? What could I lose?

After inquiring, I got a highly recommended book on the technique of writing a novel. First, I read it through. Then I began to study it chapter by chapter.

Two things stood out. One was a quotation from Samuel Johnson:

"The greatest boon man has is the privilege of self-expression."

The other, in effect:

"In a novel one must have something to say and say it."

If I wrote a novel, I asked myself, what would I have to say?

Then one morning, Madame Lucy Prescott walked into my life. She limped into it, rather, on an ebony cane.

She materialized in a daydream. I have forgotten whether she came from the suds on the dish water or out from under the bed on a dust mop . . . When one aspires to write, the mind wanders, and odd characters present themselves at odd moments and in very odd places.

I may have seen the black cane before I saw her. She was its captive. With all her determination, self-reliance, and will power, she could not take one step without it.

---

*A graduate of the University of Wyoming, Mrs. Fish has contributed short stories to numerous magazines. The Newel Post, the novel whose progress she describes in her article, was published by Coward-McCann, Inc., and had a remarkable sale for a first novel. She now is at work on a novel of the West. She lives in Wheatland, Wyo.*

Now, in Wyoming, where I live, Madame is not the title one gives to an imperious lady with an ebony walking-stick. And Madame Lucy was very definitely a nice, dignified lady. She could not have possibly come from anywhere but a fine, old estate in the East. I could see quite plainly just the place where she lived.

Yet, if there had been any one thing drilled into me, when I was studying fiction writing in college, it was:

"Write about the people and the locale you know."

Madame Prescott most certainly did not belong in Wyoming, nor would she settle there.

People in the East had been writing about the West for years. Why could not the tables be turned for a change? What did I want to say about the East?

Madame Prescott decided the matter. She informed me she had something to say for old traditions and a way of life that she felt were fast becoming extinct. She had a fanatical love for her estate and the great nation in which she lived. She had a bone to pick with the super-sophisticated novels of the day. Would I please put her into a book and let her speak for herself?

If I were one of those orderly writers who outline plots, and draft chapters meticulously in advance, having well in mind a beginning, a middle, and an end, before starting out, Madame Lucy would not have given me such a bad time.

I am not an orderly writer who does any of these things. My method is a kind of start-and-stagger system. I plot as I go. And when the story has at last unfolded, I am as much surprised at its ending as anyone. I write the *hard*, *hard* way.

Each day Madame Prescott introduced me to another member of her family and household. I got to know them intimately. They did not keep one thing from me. They took me with them wherever they went. They presented me to their neighbors and friends.

I roamed with them at will about the beautiful estate, Rose Trenton. I poked into every cranny

of their home. They became as real to me as anyone I have ever known. Their house was as vivid in my mind as the house next door.

I projected myself so utterly into their lives and locale, that, when the novel was finished, the characters and house stayed with me for weeks, even months.

Madame Prescott became Aladdin with the lamp. I was her slave. And in the process of serving her and her family, they plotted the story they wished me to tell. It took time, six years of it, pounds of paper, and a mile of typewriter ribbons, laid end-to-end. When I was through with the Prescotts, I had written the novel.

For sure, I had a book, stacks and stacks of it! It spilled out of the breakfast nook into the kitchen and on into the living-room. My husband stepped over it, ate around it, heard snatches of it, until he was blue in the face!

Now, during the time the novel was being written, I was leading a dual life. While part of me was under the complete spell of Madame Lucy in upstate New York, there was another part of me living in Wyoming. There was a war going on. One could not close oneself away from it and do nothing but write. Time must be given to act as a nurse's aid, to recruit for the WAVES in the home town, to serve as state president of a women's organization. Hours to be given outside the world of Madame Prescott and her affairs.

All these services brought their rewards in the many contacts made. They had in them an opportunity for two trips to New York.

I shall never forget the unexplainable feeling I had the first time I passed through my mythical valley. It was night. I looked out my Pullman window to get a street-light view of Rochester, where Paul and Cathy Prescott came to shop. I thought, Off there is Rose Trenton. I wonder what Madame is up to?

It was upon this first trip to New York City that a short story of mine, "Lost Wings," appeared in the current issue of *Family Circle*, and I had the pleasure of meeting the editor. For I had kept right on with my short story writing while working on the novel. During its completion other of my stories were sold. The short stories were of the people and the country I knew, but the novel continued to grow from the Eastern roots of my forebears.

Yet it was at a conference in Denver, unrelated to my writing, that a contact came which gave the novel its break. An editor, attending the same meeting, became interested in Madame Lucy and what she had to say. He offered to look at a portion of the novel. Whereupon, the first third of the book was conditioned and sent on.

It was read and returned with some good criticism and a promise to speak in Madame's behalf to a publisher in New York where the editor was soon to go.

**T**HEN it came! A request, by air mail, from the publisher in New York. The magazine editor had done a fine job for Madame Lucy. The publisher wanted to know more about her. He was interested in seeing the book. He promised a quick decision.

This left me dazed! Here was an air mail

letter from a publisher who wanted to read *The Newel Post*! There was still two-thirds of it to be revised and typed! This was the tenth of June. I was supposed to be at a meeting in Fort Worth, the third of July!

An S. O. S. call was sent to my sister in Denver. She and her husband came to my aid. They moved in. While I revised my sister typed the finished copy. When I left for the convention my manuscript was on its way.

Even now, I break out into perspiration, when I think of the ponderous hunk of novel descending on that publisher in those hot days of a New York July. Such temperatures are not conducive to good temper let alone the patience to stick it out to the end with the Prescotts.

This man not only endured the weather along with the book; he survived both of them and, moreover, wanted to publish the novel. But . . .

Could I cut it? It was far too long. Would I be willing to make some plot changes?

Darned right, I could! —and would.

Upon receiving the revision, he still wanted the book. But could I cut it a little more? Could I make some more plot changes? Could I remedy this sequence? Strike out that?

You bet I could. So began the second revision!

**H**E still wanted to publish the novel. But through no fault of mine, the novel had been cut too much. Would I be coming to New York, where we might sit down and talk things over?

I would not be coming to New York! But I did come.

Conferences with both the publisher and his editor. Flowers! Luncheon in the Oval Room of the Ritz! Dinner with the publisher and his wife in their apartment. Tickets to the theater. Tickets to the first release showing for the press of *Mrs. Mike*. All these courtesies . . . and more. A sketch of the book jacket . . . a contract . . . tears of joy!

Don't tell me how cold and cruel editors and publishers are! They are the most understanding, helpful, considerate people ever! At least, mine are!

November! Could I have the last revision done by the first of the year?

I told him it would be there!

I left New York with a contract, a book jacket. Everything but a book!

Writing in my roomette on the train out of New York. Writing in the ladies' waiting room in the Chicago station between trains. Babies crying, trains being called, people milling around! Who says one has to have solitude and quiet to write? The last revision had to be done by the first of the year!

The Denver sister had moved to Sacramento. Air mail batches of the Prescotts flew from Wyoming to California; from California to New York!

Christmas coming on. The manuscript taking over the house! My typewriter going it ten to 15 hours a day! More air mail to Sacramento. More air mail to New York. What the heck to give my husband for Christmas? The man who moved like a shadow in the background these days. Running his business, cooking his own meals and mine, making me take time off to eat.

[Continued on Page 30]



# SEVEN BASIC QUESTIONS

When I'm bogged down in a fact article, I lick my problem by answering them

By J. HOWARD DONAHUE

**E**VEN with a good article idea before us—with preliminary investigations and interviews completed—most of us find it altogether too easy to bog down with inertia just at the time when we should be busily starting to transfer ideas to paper.

Looking back, we may recall that thoughts seemed to flow more readily when we were working on that course in writing (or any other subject, for that matter). But mark this vital difference between the two situations. Much of our written work as students was in reply to specific questions. Those questions forced us to concentrate on the subject—to focus our thinking so as to produce more or less cogent writing.

Recently I decided to apply the same technique to my article writing. My first step was to formulate a series of questions—seven of them. The first three were designed to replace inertia with enthusiasm until it reaches the writing pitch. Note that the second question relates to the reader—helps form a mental picture of the type of person who will be interested in the article. The last three questions concern construction.

Ready for the questions? Here they are. Don't be satisfied with answering these questions mentally. Type the answers out completely; that's part of the secret of getting yourself into the writing mood.

1. *How did the idea originate?* Many times, enthusiasm fades or disappears because we have forgotten the circumstances which first suggested the idea to us. By recalling those details to our mind we not only recapture the initial enthusiasm but also start a chain of related thoughts that project well into the body of the article.

2. *What do you hope to accomplish for the reader?* How will he benefit by reading? There's something satisfying in feeling you have helped a fellow man. As a writer you have frequent opportunities to indulge in that satisfaction. You may add to your reader's general information by giving him unfamiliar facts. You may entertain him. You may help him get more enjoyment out of his work or his hobby.

3. *Why does writing on this subject appeal to you?* That question demands a very personal answer. You have a certain degree of interest in the idea or it wouldn't have occurred to you in the first place. But why do you want to write about it? Will you gain prestige? Get a kick out of describing a hobby? Help promote an idea that appeals strongly to you? Or—?

4. *Who is the typical reader you aim at?* Never mind his appearance, but try to determine his probable age group, his interests, his station in life.

The importance of knowing your readers can be illustrated by considering an article about letters of application. If the article were for pub-

lication in a magazine slanted toward recent high school graduates, you'd use an entirely different treatment from that in an article on the same subject for a magazine read by businessmen.

5. *How can you capture the reader's interest right at the start?* After you have developed an idea for the lead, try to think up a second possible opening. It may be different enough to suggest an entirely new train of thought regarding the development of the article.

A technique I have found useful is to draw the reader right into the beginning of the article by causing him to picture himself faced with the problem to be discussed.

Study openings of current articles with question No. 5 uppermost in your mind. Analyze the methods used by other writers to capture the interest of their readers.

6. *How will you develop the idea to retain interest?* The answer to this will probably cause you to combine explanations with illustrative incidents. The latter are to help the reader form his own conclusions—those conclusions you want him to form. Whenever you want to get a point across or make a suggestion, dress it up in story form—tell how someone else did something that brought the desired result. Let the reader draw the conclusion that he could act in a similar way with equal benefit to himself. In an article, "Hints to the Job Ahead," I contrasted the experience of a girl who diligently worked for promotion with the attitude of a lackadaisical employee who continually bewailed the fact that her ability went unrecognized. That made for more interesting treatment than preaching the virtue of industry.

**I**F you want to inject a note of criticism in an article, you can often do it more effectively by quoting an authority (even though you yourself may be an authority on that particular subject). Not only does that method lend a certain air of authenticity, but it also deprives the reader of the opportunity to disagree with the opinion of the author!

7. *What will be a good, punchy ending?* Perhaps you want the reader to take some definite action. Or you may be trying to influence his thinking. Or you may desire to leave him with a feeling of goodwill toward you and the publication by reminding him of the benefits he will attain by carrying out the ideas in the article.

An inherent value of this seven-point technique is that it requires preliminary thinking and writing. Forcing yourself to answer this series of questions is sound insurance against dawdling and daydreaming. Once you have written the answers, you'll be seated at the typewriter with a set of well-organized ideas that are straining to leap through your finger tips to the keys. You'll be embarked on a non-stop project.



Even if you're a professional, you can't afford to miss

# TIPS FOR BEGINNERS

By ALAN SWALLOW

*Do you have a book manuscript bound before submitting to a publisher, or should it be sent loose in the box in which the paper came? One hears so many weird things in this regard, most of them contradictory. One person, supposed to know, says a bound manuscript will not be read—which sounds foolish.*

Foolish or not, the custom is to submit book manuscripts loose, and the box for typewriter paper usually makes the most convenient package for the pages. I would advise always to submit book manuscripts in such loose form.

The reason the questioner may think this is foolish is probably obvious. It would seem more convenient to the editor if all pages were fixed together in some fashion so that he could read much like reading a book. Besides, it would keep the pages fresh, etc.

As a matter of fact, I personally, as editor of a publishing house, do like to read from bound manuscripts, particularly when the manuscripts are short. But I seem to be in the minority in this. The reasons are these. Almost the only way of binding an average book manuscript is to place the pages in a spring binder; yet that binder is hazardous, since the pages can easily slip out and scatter over a floor, much to the annoyance of any reader. Also, pages bound along the margin usually are more difficult to read. Editors are practiced at handling the loose pages, and that's the way they want to get them, usually.

*Can you tell me where I can get information about fellowships open to writers?*

The handiest list now available, to my knowledge, is in *The Literary Market Place* published annually by the R. R. Bowker Company and probably available in your library.

*Where can I find a literary agent to whom I can send a varied assortment of materials—consisting of some 30 feature articles on many subjects and varying from 300 to 4500 words; some 50 greeting-card verses for all occasions; two column features (about 50 columns prepared for each)—for consideration and selling on a straight 10 per cent commission on sales?*

The answer is—nowhere, so far as I know. I know of no exception to the position taken by agents that they cannot handle very brief material such as this writer has chiefly suggested. Fillers, brief articles, greeting-card verse, much syndicated material, all net so little that an agent cannot afford to handle the material on a 10 per cent commission. After all, 10 per cent of \$1.50

is 15 cents, and that hardly pays for postage and stationery! Therefore, the only material which this writer has which might interest an agent on straight commission basis would appear to be the few long articles which might sell for enough money to be rewarding. Like other writers, the questioner should try selling the shorter pieces himself.

*Is the material in letters considered the property of the recipient? For years I have corresponded with people in other countries and many letters contain a wealth of interesting material, historical facts, etc. Could these be used as article material or as a base for an article without infringing on the writer's rights?*

The answer to the first question is no. Letters are considered the property of the writer. They may not be quoted without permission of the writer. However, information in letters may frequently be used much like other information—as public property. One could not quote directly without permission of the writer of the letter, nor mention him by name without his permission; furthermore, one could not give information which would otherwise identify the writer of the letter or any information which might be considered confidential. Truly, the best way of handling this situation is to indicate to the writer of the letter the information you wish to use, and seek his permission first. If he refuses, find another source for the information.

*How can a new or beginning writer break into the popular market?*

Breaking in is not likely to be easy. Many writers have started with the low-paying markets, where the competition is less than in the largest markets; this writer then tries to make a gradual shift to higher pay.

Many other writers start by writing simple things—commonly fillers or the briefest pieces of any category—and then work toward the longer pieces.

Still others would prefer to work along for years with rejections until they learn to break in with large sales first.

The individual needs to make his own choice. Each method has been used successfully. Any method takes intense work and learning how to do the job. In a sense, there are no short-cuts; there are merely roads to take to learn to do what is needed, and one road will appeal more to one person than to another. Perhaps he likes the scenery better or finds it smoother.

## CAN YOU BELIEVE

# The Crime Magazines?

An experienced newspaper man gives the lowdown on how so-called facts are handled

By W. S. ALLEN

ON my desk are copies of two true crime magazines, each carrying the alleged factual account of the same murder case. Yet each story varies from the other in its report of the facts, the start and disposition of the case, and the work of officials who conducted the investigation.

In one version, there is no disposition, the writer or the magazine being in such a hurry to be first that the conclusion says the accused is awaiting trial. It would have been right amusing if, while the story was in the mill, the accused had been cleared and released and another person convicted. It has happened. It easily could have happened in this story since there was no confession nor did officers have anything more than circumstantial evidence.

The second story was a little better. It said the accused was committed to a hospital. Still, neither story adhered to facts and the writers injected their own interpretations and facts for the sake of color and a sale. How do I know? Well, I worked this case as a newspaper reporter. I was on hand when the case opened and when it closed.

This is just one of the many classic illustrations of inaccurate reporting of facts that I have come into contact with during the past several years. In fact, I am rapidly coming to the point where I am wondering whether there is any truth in most of the stories I read in true crime magazines other than the fact that there is a victim and somebody gets convicted.

As a newspaper reporter in a rather fertile true crime area, I have covered innumerable murders, criminal investigations, and court trials, as much of my reporting has been related to law enforcement work. Many of these cases I later read in true crime magazines and I would not have recognized them, if I hadn't worked them myself.

The editors of most of the true crime magazines—I have talked to a few—attempt to monitor their stories as much as possible to be sure they are factual and written in the sequence of the progress of the investigations. It is impossible, however, for editors or their assistants to investigate stories personally. In most cases they are forced to depend solely on the writer.

So don't blame the editors too much. Most of them do the best they can under the circumstances. Blame the writer for failure to investigate a case thoroughly, for throwing together whatever comes to mind, for injecting facts and circumstances that weren't there, for coloring the story to suit his fancy, for being in such a hurry

to make a sale that he recklessly distorts the truth.

The majority of true crime stories are written by professional writers, who do nothing else and depend on murder and crime for a livelihood. I have had some experience with these writers, too, both in personal contact and by mail.

Many of the stories appearing in the magazines are written entirely from newspaper clippings secured through a clipping service or through some contact. There are other writers who will spend a day in a locality and expect in a few hours to obtain all the information pertaining to an investigation which covered many months. There are some others who are a bit more conscientious about their work and who don't mind spending a little time on a case to be sure that their facts are correct and the story is free of libel.

I have no objection to the professional true crime writers nor do I have any axe to grind with them except that for once I would like to read a story sticking to the truth from start to finish and unblemished by the writer's personal thoughts of how the investigation should have been conducted in order to make sure of a sale. Most murder cases will carry themselves without the writer's injecting unwarranted color.

IF I turned in a story to my newspaper as full of inaccuracies and inconsistencies as many I have read in some of these "fast buck" accounts, I would have been fired yesterday.

The difference is: my editors are on the scene and can easily check the story. The magazine editor is several hundred miles away usually, and must rely on the writer and accept the story at face value.

Distorting criminal investigation facts doesn't make for good public relations with law enforcement officials, particularly when the writer requests cooperation in some future case. This I know, for I have heard hundreds of officials express themselves. I also know that good relationship with officials is invaluable to the true crime writer.

Maybe my newspapering has made me a bit wacky on facts. Nevertheless, I prefer to put a little more time and effort into a story, get the facts correct, and give credit where credit is due. It pays off in the long run. It helps one's reputation with editors and the checks are larger. The best example of this is the \$300 check on my desk for a story of the same crime that two other writers dashed off, getting less than half that amount.

# What Editors Want Now

Laurel Publishers (named for the state flower of Pennsylvania) has been established as a division of International Textbook Co., Scranton 9, Pa., to publish technical, business, hobby, craft, and juvenile books.

-A&J-

Westminster Press, Witherspoon Bldg., Philadelphia 7, is beginning to publish biographies, autobiographies, and other non-fiction of interest to the general reader. Previously the firm's non-fiction was confined to religious works.

-A&J-

William R. Scott, Inc., 8 W. 13th St., New York 11, publishes only books that have a school market as well as a trade market. The company suggests a query with a brief outline before a manuscript is submitted.

-A&J-

Rinehart Books, Inc., is the present name of the technical division of Rinehart and Company, Inc. It was formerly known as Murray Hill Books. It issues textbooks in television, radio, electronics, electricity, and other technical or practical subjects. The editor is J. Richard Johnson, 232 Madison Ave., New York 16.

-A&J-

Discontinued book publishers: Pamphleteers, Inc.; Gaer Associates, Inc.; Marcel Rood Co.; P. D. and Ione Perkins.

-A&J-

*Race Review*, monthly publication of the Thoroughbred Guild, has temporarily suspended, as has also *Tomorrow*.

-A&J-

Smiths, Inc., 1008 Electric Bldg., Fort Worth 2, Tex., is interested in full length novels. Address J. Hulbert Smith.

-A&J-

*Yankee*, Dublin, N. H., has discontinued fiction but still buys verse at 25c a line and articles of 1000 to 1500 words at 1c a word up. Prose should preferably be illustrated. Subject matter must relate to New England and may include arts and crafts, travel, homes, personalities, food, books.

-A&J-

*Trailways Magazine*, dealing with bus transportation, is no longer published.

-A&J-

*Sunset*, formerly published in San Francisco, is now located at Menlo Park, Calif. It still buys only from West Coast writers.

-A&J-

Cid Corman, editor of *Origin*, quarterly published at 51 Jones Ave., Dorchester 24, Mass., reports that the magazine is strictly *avant garde* and non-commercial. Writing, to be acceptable, must be "progressive in its impetus."

-A&J-

*Trails*, poetry magazine edited by Fred Lape, Esperance, N. Y., is no longer in the market for material, as it will cease publication at the end of the year.

Robert L. Greene, editor of *Cycle*, 1015 S. La Cienaga Blvd., Los Angeles 35, is especially interested in articles on sporting events, experimental jobs, and engineering advancements in the motorcycle field. Rates, 2c to 4c a word, photographs \$3 to \$5, cover shots up to \$25. The magazine particularly wants contributions from the East and the Middle West.

-A&J-

*Straight* is the new name of *Boy Life*. It's in the market for fiction for teen-age boys and girls, aiming especially at the 15-16 year group, with emphasis on Christian character and attainments. From \$25 up for a story. Serials to 20,000 words in instalments of 1000 words. Articles and photographs are also wanted within the magazine's field. Sample copies of the publication to authors and illustrators on request. The editor is Carol Lee Arnold, 20 E. Central Parkway, Cincinnati 10, Ohio.

-A&J-

*Poetry* plans a special Asian issue to feature Philippine poets. MSS. should be submitted to N. V. M. Gonzalez, University of the Philippines, Manila; Only poems not previously published in the United States will be considered.

-A&J-

Heath-King Productions, 1214 N. Fairfax Ave., Hollywood 6, are establishing a Television Script Library to be made available to television stations, producers, and advertising agencies. It is their desire to contact writers who may have stories, published or unpublished, that can be adapted for television programs. The principal demand is for mysteries, romances, adventure stories and Westerns, to be made into video films.

-A&J-

*Motor Trend*, 1015 S. La Cienaga Blvd., Los Angeles 35, wants material with a fresh approach to automotive subjects. Articles should be 1500 to 2000 words, illustrated with suitable photographs. The magazine is not a trade journal but is slanted to the average motorist. Payment is up to 6c a word, \$4 per photograph. Query Walter A. Woron in advance.

-A&J-

"Quickees" 30 to 80 words long are especially sought by *United Hobbies*, 284 E. Oak St., Oshkosh, Wis. Articles on hobbies are also wanted. Minimum 1/4c a word for prose, 50c a picture. Larry Notmar is editor.

-A&J-

Greenberg: Publisher is in the market for cook books, sports books, how-to books, in addition to the general run of fiction and non-fiction.

-A&J-

*Here!* is a new humor magazine aiming to follow the tradition of *Judge* and the old *Life*. Light features from 50 to 2500 words are sought by the editor, Del Poore, 400 North Broad St., Philadelphia. Varying rates. The price for cartoons, however, is a standard \$20 each.

# Your Chance in Television

There are markets in the East and the West for writers in this big, new, inviting field

## The New York Setup

By BRUCE E. STRASSER

WITH THE first flurrying of autumn leaves in Central Park and the frantic hurrying of actors and actresses making the rounds after returning from summer stock, there comes the annual confusion on Radio-TV Row as to what producer is doing which show over which network and has he a sponsor. Contacts are being made and scripts read, but until the chips are down (the advertiser's blue chips, that is) few contracts are signed and few scripts are bought. It doesn't pay to relax, however. Suddenly everything calms down and one finds that many dramatic shows have signed contract writers, others have bought "enough scripts to last the winter, thank you," and the tyro TV writer is in for a hard cold winter. Especially now that CBS has instituted a policy of accepting scripts only from writers' agents and "published" writers, the TV script market for free-lance writers is quite small.

Generally speaking, in order to get a TV script read the writer must have a creditable background in television or another medium. For instance, "Cosmopolitan Theater," an hour dramatic show on the DuMont Network, presents dramatizations of outstanding stories which have previously appeared in *Cosmopolitan* magazine. So any of you writers who have landed a short story in that magazine would do well to contact Louis G. Cowan, at 575 Madison Avenue, New York, for more information.

The current trend in video, according to many TV producers, is away from "live" productions and toward filming plays for TV consumption. This opens a new field for writers: writing hour and half-hour screen plays. Hollywood will, of course, supply a large percentage of qualified film writers, but eventually every film package company will have at least one film writer on its staff. The field is expanding rapidly.

In the following list of television markets, the name of the show, type, length, network, and producer are listed. Each uses at least one script per week. Some, however, prefer to use a small "stable" of personally known writers who can be depended upon to turn out the required number of acceptable scripts. Send your script directly to the producer. He is always in the market for an unusual story. Perhaps he'll buy it and give you an assignment for another.

### DRAMATIC SERIALS

- A Date with Judy*, comedy, ABC. Producer: Ted Ashley, 545 5th Ave.  
*Aldrich Family*, comedy, NBC. Producer: Lester Vail at William Morris Co., 1740 Broadway.

*Captain Video*, adventure, DuM. Producer: Olga Druce at Benton and Bowles, 444 Madison Ave.  
*The Egg And I*, soap opera, CBS. Producer: Montgomery Ford at CBS, 485 Madison Ave.  
*The First Hundred Years*, soap opera, CBS. Producer: Murray Bolen, at Benton and Bowles, 444 Madison Ave.

*Flying Tigers*, adventure, DuM. Producer: Franklin Bruck (Advertising Agency), 1270 6th Ave.  
*Mama*, comedy, CBS. Producer: Carol Irwin, 277 Park Ave.

*Miss Susan*, soap opera, NBC. Producer: Ted Ashley, 545 Fifth Ave.

*One Man's Family*, dramatic, NBC. Producer: Carleton E. Morse, 30 Rockefeller Plaza.

*Search For Tomorrow*, soap opera, CBS. Producer: Charles Irving at Biow Co., 640 5th Ave.

*Tom Corbett, Space Cadet*, adventure, ABC. Producer: Allen Ducovny at Rockhill Radio and TV Co., 18 East 50th St.

*Two Girls Named Smith*, comedy, ABC. Producer: Richard Lewis, 509 Madison Ave.

*Young Mr. Bobbin*, dramatic, NBC. Producer: Joe Scibetta, Young and Rubicam, 285 Madison Ave.

Dramatic series usually have contracted writers who script all episodes. However, from time to time, there is an opening. Some shows, such as *Tom Corbett, Space Cadet*, are written by free-lance writers on assignment, so query these producers for possible jobs.

### DRAMATIC PROGRAMS

*Armstrong Circle Theater*, (Half hour), NBC.

Producer: Hudson Faussett at Batten, Barton, Durstine & Osborne, 583 Madison Ave. \$500-750 for free-lance scripts dealing with Americana. Must be believable, human interest with happy ending. No crime or horror stories. No villains.

*Big Story* (half hour), NBC. Producer: Bernard Prockter, 221 West 57th St. Scripts on assignment.

*Big Town* (half hour), CBS. Producer: Charles Robinson, CBS, 485 Madison Ave. Scripts on assignment.

*Charlie Wild, Private Detective*, (half hour), CBS. Producer: Larry White at Regis Productions, 1 East 48th St.

*Crime Photographer*, (half hour), Scripts: Arthur Heinemann, CBS, on assignment. Producer: Martin Manulis at CBS.

*Crime Syndicated* (half hour), CBS. Producer: Jerry Danzig at CBS.

*Crime with Father* (half hour), ABC. Producer: Wilbur Stark, 510 Madison Ave.

*Danger* (half hour), CBS. Scripts: Arthur Heinemann at CBS. \$350-\$450. Suspense theme.

*Ellery Queen* (half hour), DuM. Producer: Norman Pincus, 101 West 55th St.



*Faith Baldwin Theater* (half hour), ABC. Producer: Barry Enright, 104 East 40th St. \$250 for adaptations of Faith Baldwin stories.

*Gabby Hayes Show* (half hour), NBC. Producer: Martin Stone, 4 West 58th St.

*Hands of Destiny* (half hour), DuM. Producer: Charles Parsons at DuMont, 515 Madison Ave.

*I Cover Times Square* (half hour), ABC. Producer: Harold Huber, William Morris Agency, 1740 Broadway.

*Kraft Theater* (hour), NBC. Producer: Stanley Quinn at J. Walter Thompson Co., 420 Lexington Ave. Free-lance scripts.

*Lamp Unto My Feet* (dramatic sequences), CBS. Producer: Isabel Redman at CBS.

*Lights Out* (half hour), NBC. Producer: Herbert Swope, Jr. Free-lance scripts, \$350 for originals. Supernatural drama.

*Lucky Strike Theater* (hour), NBC. Producer: Robert Montgomery at Neptune Productions, 30 Rockefeller Plaza.

*Lux Video Theater* (half hour), CBS. Scripts: Richard McDonagh at J. Walter Thompson Co., 420 Lexington Ave.

*Man Against Crime* (half hour), CBS. Producer: Ed Montagne, William Esty Agency, 100 East 42nd St.

*Martin Kane, Private Eye* (half hour), NBC. Producer: Frank Burns, Kudner Agency, 575 Madison Ave.

*Mr. & Mrs. Mystery* (half hour), WOR. Producer: Harvey Marlowe, 20 West 67th St.

*Philco Playhouse* (hour), NBC. Scripts: Julian Claman, at Talent Associates, 150 East 52nd St. \$500-\$1000 for adaptations of plays, novels, and original scripts.

*Not For Publication* (15 minutes), DuM. Producer: Roger Gerry at DuMont.

*Plainclothesman* (half hour), DuM. Producer: John Clark at Transamerican Productions, 1 East 54th St.

*Rocky King, Detective* (half hour), DuM. Producer: Jerry Layton, 551 5th Ave.

*Shadow of the Cloak* (half hour), DuM. Producer: Roger Gerry at DuMont.

*Somerset Maugham Theater* (hour), NBC. Producer: John Gibbs, 30 Rockefeller Plaza.

*Starlight Theater* (half hour), CBS. Scripts: Arthur Heinemann at CBS. Produced by Martin Ritt and CBS. \$350 for originals and adaptations with romantic theme.

*Studio One* (hour) CBS. Producer: Worthington Miner, CBS. Scripts: Arthur Heinemann at CBS. \$900 for originals, \$500 for adaptations of plays, novels, and short stories.

*Suspense* (half hour), CBS. Scripts: Arthur Heinemann, CBS. Producer: Robert Stevens at CBS. \$350-450 for originals and adaptations with sympathetic character in danger.

*Tales Of Tomorrow* (half hour), ABC. Producer: George Foley and Dick Gordon, 9 East 54th St. Scripts on assignment.

*Trapped* (half hour), WOR. Producer: Harvey Marlowe, 20 West 67th St.

*Treasury Men In Action* (half hour, NBC. Producer: Bernard J. Prockter, 221 West 57th St.

*We, The People* (half hour) NBC. Dramatic sequences. Director: Preston Wood, Young

and Rubicam, 285 Madison Ave., Dramatic sequences.

*The Web* (half hour), CBS. Scripts: Jack Turner at Goodson-Todman Agency, 49 East 52nd St. \$350 for adaptations of top mystery stories.

*Playhouse Of Stars* (hour), CBS. Producer: Felix Jackson at Young and Rubicam, 285 Madison Ave.

*Magic Cottage* (half hour), DuM. Director: Wesley Kenney at DuMont.

*Hollywood Screen Test* (half hour), ABC. Producer: Lester Lewis, 11 East 48th St. Dramatic skits.

*Celanese-Playwrights Theater* (hour), ABC. Producer: Burke Crotty at Ellington Agency, 535 Fifth Avenue. Broadway plays adapted to television by original writers.

The best advice we can give for breaking into these markets is to send tear sheets of short stories to the producers of each show. Or if you wish to send an original TV script, be sure to attach a résumé of your credits (previously published works) to show that you are not another amateur.

#### LITERARY AGENTS FOR TELEVISION

Blanche Gaines, 40 East 49th St.  
 Maeve Southgate, 25 West 9th St.  
 Writers for TV, 141 East 44th St.  
 Robert Christopher, 23 West 68th St.

## And Here's Hollywood

By PAUL F. RAFAEL

TELEVISION row is alive with electric energy. Script editors are sending out S.O.S.'s for usable material. The boom is on. Most standards are high but the prices are good. If you can meet the requirements, television is your oyster.

Williams Productions, Samuel Goldwyn Studios, Hollywood. Bill Asher, script editor, is now buying for *Invitation Playhouse*, rather a novelty for television in that it offers a 15-minute, instead of a half-hour, format. For one 15-minute dramatic script, written in "film-page" form (that is, for filming, instead of the usual audio-video, live television treatment) Mr. Asher says he will pay \$250 to \$300. He is buying all types—comedy, drama, mystery—even, he says, some fantasy. He will read outlines. He asks that you please catch *Invitation Playhouse* on television to get an idea of preferred types of script.

Arizona Motion Picture Corporation, 1558 Crossroads of the World, Hollywood, wants half-hour scripts with Western themes and back-grounds. The fee is \$200 to \$300. Scott Brown, director of the Western series now in production, tells me he will also soon be wanting scripts, which can be submitted to him now, for a mystery series. This will be a half-hour format, and price will be the same as for the Westerns. Good action mystery stories with surprise endings preferred. As for the Westerns—well, you know Westerns.

AUTHOR & JOURNALIST



Frank Wisbar Productions, 7324 Santa Monica Blvd., Hollywood, has had a change in script editors on *Fireside Theater*. Supplanting Joseph Mischel is Boris Sagal. *Fireside Theater* is, of course, a half-hour show, using all types of story except, perhaps, fantasy and strong horror. Mr. Sagal will read both scripts written for filming and the usual audio-video deal. Standard fee is \$500. He likes to have outlines submitted and it should save you time, too.

Jerry Fairbanks Studios, 6052 Sunset Blvd., Hollywood, has already filmed the first in its *Hollywood Theater* dramatic series and is buying scripts for it. All types except horror and fantasy. Pays \$500. Also \$500 for psychological-suspense stories with twist endings. Both are half-hour formats. The shows have not been televised as yet but if you watch television at all, you know that the dramatic series will approximate the *Bigelow Theater* or *Fireside Theater* type, and the other series will be more or less like television's *Suspense*. If you're submitting script, write to the scenario department at Fairbanks for release.

Young & Rubicam, 6253 Hollywood Blvd., Hollywood, is still buying for *Bigelow Theater*, now back on its usual channels. Every type of story on this—even suspense. The price is \$500. Outlines or scripts in television form.

The Fairbanks studio is also still buying for *Front Page Detective*, the Edmund Lowe television vehicle. Each half-hour drama presents a

different mystery but the *Front Page Detective*—a columnist with a penchant for getting involved in the mysteries—is always the central character. Be sure to watch this one before submitting and write Fairbanks for release on it. Pays \$500. Half hour.

H. Barr Smith, an English film producer who says he has contracted for a new television series, will pay \$250 for strong suspense stories. If you have any old radio suspense scripts which might be adapted for television, he will consider them. Address him at 6350 DeLongpre Ave., Hollywood.

*Stars Over Hollywood* is not now being televised, while its producers look for a new sponsor. Previously listed in *A&J*, however, it will undoubtedly be back on the television lanes again. Just when is not now known.

Bing Crosby Enterprises, RKO-Pathé Studios, Hollywood, is buying for *Royal Playhouse*. Here again, all types of stories, excepting only fantasy and horror. Pays \$500. Half hour.

Radio markets, too, are experiencing a lift.

Buying again is the half-hour suspense-type show titled "Night Beat." Frank Lovejoy is a reporter who each week becomes involved in a different adventure. Pays \$350 to \$600. Submit script to Warren Lewis, National Broadcasting Company, Hollywood 28.

*Operation Underground*, listed under the title of *Operation Danger* in last December's *A&J*, is back too. Cloak-and-dagger stuff. Pays \$450 per script. Submit to John Meston, CBS, Hollywood.

## WRITER OF THE MONTH

Is Bryan Croghan of Kalamazoo

WHEN MR. CROGHAN first wrote to me, he had never sold a manuscript in his life. I helped him build two stories that sold to Northwest Romances. Then he began to sell without my aid. A string of fact articles and two fiction stories landed with Ranch Romances, and now Standard Publications have bought one of his detective shorts.

Says Mr. Croghan: "It is my belief that learning to write and sell consistently is well nigh impossible without the tutelage of an expert, and by 'expert' I mean a writer who can sell his own work. Your patient labor and sheer know-how got me launched on a writing career, and I want to say 'thanks'."

If you want professional help in making your book manuscript, magazine story, fact article or play salable, write for my free folder entitled *Literary Help*. It tells you how we get started.

Get your copy of  
my *Directory of*  
*Literary Agents*.  
25c coin.



INTERVIEWS BY ARRANGEMENT ONLY.

**CHARLES CARSON**, *Literary Consultant*

601 So. Vermont Ave., Los Angeles 5, Calif.

# 375 American Book Publishers

Inasmuch as this list is published only once a year, it is worth keeping for reference, making changes as new items about publishers appear in A&J. The list is intended to include only publishers that operate primarily on a royalty basis. Where a figure appears in parentheses—as (50)—it indicates the approximate number of books issued by the publisher in a year.

**Abeard Press, Inc.**, 381 4th Ave., New York 17. Trade books, juveniles. **Law Schwartz.**

**Abingdon-Cokesbury Press**, 150 5th Ave., New York 11 and 810 Broadway, Nashville 3, Tenn. (50) Religious, ethical, church school books, religious education texts; history, hymnody, philosophy. Juvenile, fiction and non-fiction; leisure-time activity books for adults and young people. Preferred, 40,000-75,000 words. **No'an B. Harmon, Jr.**

**Abrams (Harry N.) Inc.**, 421 Hudson St., New York 14. Art books.

**Academic Press, Inc.**, 125 E. 23rd St., New York 10. Scientific and technical.

**Acorn Publishing Co.**, Rockville, Centre, N. Y. (5-10). Aptitude and achievement tests. **Andrew J. MacElroy.**

**Addison-Wesley Press, Inc.**, Cambridge 42, Mass. (10) College textbooks on all subjects. **W. H. Blandell. Query.**

**Aero Publishers, Inc.**, 2162 Sunset Blvd., Los Angeles 26. Aviation books only.

**Aladdin Books (Division of American Book Co.)**, 58 5th Ave. New York 3. (20). Juvenile fiction and non-fiction. **Mrs. Lillian J. Bragdon.**

**Allyn and Bacon**, 50 Beacon St., Boston. Textbooks.

**American Book Co.**, 70 E. 45th St., New York, N. Y. (3). Religious books. **Royalties.** **Robert C. Hartnett.** Does not invite MSS.

**American House, Publishers**, 18 E. Chestnut St., Chicago 11. (6-10). Spectator fiction. **Americana.** **Ralph G. Newman.** Sometimes outright purchase.

**American Baptist Publication Society (The)**, (See **Johnson Press**.)

**American Book Company**, 88 Lexington Ave., New York 16. (50-100). School and college textbooks. **W. W. Livingston.**

**American Geographical Society**, Broadway & 156th St., New York 32. Geography books. **Charles R. Hitchcock.**

**American Law Book Co.**, 374 Flatbush Ave., Brooklyn 1, N. Y. **Law. Francis J. Ludes.**

**American Law Institute**, 133 S. 36th St., Philadelphia 4. **Law. Herbert F. Goodrich.**

**American Library Association**, 50 E. Huron St., Chicago 11. (10-20). Bibliographies, indexes, books on all aspects and types of library service. Does not invite general submissions. **E. O. Fontaine.**

**American Radio Relay League**, West Hartford 7, Conn. Technicals. **George Grammer.**

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Christian Science Publishing Society, 1 Norway St., Boston 15. Religious.  
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Coleman-Ross Co., Inc., 35 W. 45th St., New York 19. (5) Technical and reference books on music; general non-fiction; poetry; secondary-school and college textbooks. Herbert Coleman.  
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Desmond and Stapleton, 7 Seneca St., Buffalo 3, N. Y. (10) General publishers of Catholic novels, non-fiction, religious books. C. A. Brady.  
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Dialer Publishers, 680 Madison Ave., New York 21. (40-50) Novels; non-fiction; religious books; translations; games, novelties; juvenile fiction and non-fiction.  
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Emerson Books, Inc., 251 W. 19th St., New York 11. Non-fiction.

Fairchild Publications, Inc., 7 E. 12th St., New York 3. (12) Non-fiction and technical books covering textiles, fashions, home furnishings. Wade Fairchild.

Fallon Law Book Co., 140 Broadway, New York 6. Law.

Falmouth Publishing House, Manchester, Maine. Furland, Me. (25) Non-fiction, both adult and juvenile; poetry. Royalty, or a cooperative basis. Leon Tebbetts.

Fantasy Press, 120 N. 9th St., Reading, Pa. (8) Only book-length science fiction.

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Follett Publishing Co., 1257 S. Wabash Ave., Chicago 5. (20) Textbooks; elementary, high school, college. Sometimes outright purchase. Linton J. Keith.

Forbes (B. C.) & Sons Publishing Co., Inc., 80 5th Ave., New York 11. (20-25) Business and financial non-fiction, textbooks, and technical books on investing. M. S. Forbes.

Fordham University Press, 22 Park Place, New York 7. Scholarly non-fiction; college textbooks. Rev. Edwin A. Quain, S. J.

Foundation Press, Inc. (The), 268 Flatbush Ave. Extension, Brooklyn 1. Law and business.

Free Press (The), Glencoe, Ill. Social science, philosophy, religion, child psychology.

French (Samuel), Inc., 25 W. 45th St., New York 19. Plays for Broadway, amateurs, little theatres, etc. Royalties or outright purchase.

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Ginn and Company, Statler Office Bldg., Boston 17. (150) Textbooks. J. B. Palmer.

Glade House, 303 Alcazar Ave., Coral Gables 34, Fla. (4) Fiction, non-fiction, textbooks, poetry, translations, juvenile fiction and non-fiction. No unsolicited MSS. C. H. Corrigan.

Globe Book Co., Inc., 175 5th Ave., New York 10. (10) Texts for elementary, high school, and college use. S. M. Potter.

Gold Medal Books, 67 W. 44th St., New York 18. Popular fiction and non-fiction; original publication in 25-cent form. William C. Lengel.

Goodheart-Willems Co., 1321 S. Michigan Ave., Chicago 5. (3-10) Textbooks, technical books. Floyd Mix.

Gramercy Publishing Co., 419 4th Ave., New York 16. (12) Light fiction, \$150 pre-publication advance, plus royalties over 2500 copies. Alice Sachs.

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Gregg Publishing Co., 330 W. 42nd St., New York 18. (60) Commercial education textbooks and articles. Royalties, outright purchase. Robt. L. Slaughter.

Gresham Press (The), 11 Broadway, New York 4. Non-fiction; novels. V. Ivanovic.

Greystone Press, 100 6th Ave., New York 13. (10) How-to; books for home; popular reference. Sometimes outright purchase. Frederick Drimmer.

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Although the longer form of the short novel, or one-shot, permits a complication of story threads not possible in the short story, the main story line was set out on a graph in the early stages of the writing and I exactly adhered to that plan. I realized that the story was episodic, and that the relations between the parts were not clear when approached from the beginning (not clear to the reader as they were not clear to Captain Walsh Avery); but I knew exactly what I was working toward (in fact, my ending was one of the first parts I wrote). In looking back on the story from the ending, one can see that all the threads lead to and contribute toward that conclusion.

I plan to have the next article of the series on story structure (an explanation of Point X) ready for the December issue. My thanks to your readers who have been kind enough to write in about the articles previously published. I hope that the series may prove of some help to them in this difficult task of story writing in which we all find ourselves ensnared.

CATHARINE BARRETT

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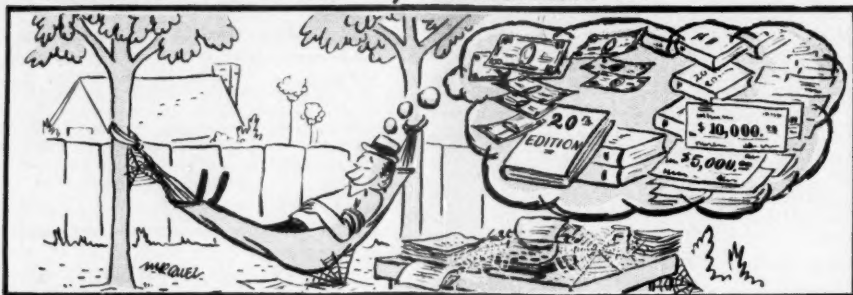
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Our office dictionary, a dignified and formal sort of volume, describes a procrastinator as one who "delays, is dilatory, defers action, puts off till another day or time." It's a good enough definition, but we have an additional idea on the subject. We think a procrastinator can also be described as "a person who's kidding no one but himself."

The writing field, as everyone knows, is chock-full to overbrimming with procrastinators—people who are going to crack the slicks or pulps or other markets, or write a big-selling book, and who are entirely serious about it and read the market tips carefully, but who somehow never manage to write more than a script or two a year—or even none at all. These people, ninety-nine out of a hundred of 'em, will never get any closer to substantial writing success than reading about other people's achievements. And you'd better take a look at your own current output before you start to chuckle.

Funny thing about it all, too, is that nobody really wants to be a procrastinator, and it's just about the easiest ailment in the world to cure. First of all, take yourself off in a corner somewhere and adjust yourself to the fact that writing is just as hard as the "regular job" you perform at the office or at home daily—perhaps harder, considering the potential financial returns. Then get to your typewriter and get to it often, brush off the various excuses for not writing which will occur to you all the time, and get those scripts done. And each time you finish a script, get back to your typewriter soon and get another script in the works and done.

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Dallas 11, Texas

## My First Novel [From Page 10]

At last, the final pages done and in the mail. The last revision finished . . .

February! The first galleys arrived by air mail. My husband reading proof with me far into the night. More air mail. More galleys!

Then a time of calm like that which comes when a gigantic wind has gone down. Nothing to do but wait. Wait, and try to forget Madame Lucy and Rose Trenton.

"They are done. Finished! They were not real people, at all. Get them out of your mind!"

Just wait, I said to myself, until the first copies of the book arrive. My own copies of my first novel! Beautiful books in shiny jackets. The cut of Rose Trenton, in blue, white, and black on a maroon background. *The Newel Post*, straight from the presses, smelling so inky and new! Wait until then!

I was not at home when they came.

Poetic justice? I think so. The man whom the Prescotts had all but crowded out of the house had the fiendish glee of seeing them captured and bound securely between the covers of a book before I did! He called me long distance to relate the news.

There it is. Now here is the secret; the formula:

1. A rejection slip suggesting a novel.
2. A quotation: "The greatest boon man has is the privilege of self-expression."
3. Have something to say in a novel and say it.
4. A projection into characters and locale so strong that they become your good friends and neighbors. Their place becomes the place next door.
5. Make a contact, who turns into a kind godfather for the book.
6. Get my kind of publisher and editor. Cooperate with them. Take their criticism. Follow their advice. Make that trip to New York!
7. Have a sister who is an excellent typist, who is willing to give hours of her time from her own busy world, and who is willing to give up a perfectly good Christmas on your behalf.
8. More than any of these things, be sure to have an understanding mate, who is tolerant. Then pitch in and work like . . . you know what!

That is how I sold my first novel—but fast!



"Could we plan a reading course for a couple going on their honeymoon?"

AUTHOR & JOURNALIST

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